

Dramatic

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THEATRE GOSSIP.

Maria Wainwright was mistaken for Mrs. Florence Matlock on the Minnehaha, which caused New York hat week. Miss Wainwright's veil caused the trouble.

Melbourne MacDowell was married recently, according to a report from San Francisco, to a young woman of that city named Bertha Woodin.

Jefferson de Anzola is to have a new production this year entitled "Pantana." De Anzola will have in his support Adele Ritchie, Julia Anderson and Katie Barry.

Nat C. Goodwin will come west during the season to present a new comedy called "The Gaudy." The scenes of the play are laid partly in England and partly in America.

Miss May Robson, while in England recently, secured a new musical comedy called "The Lucky Number," which has a Cockney servant for the principal character.

"Tommyrot" is what the San Francisco Chronicle calls "Candida." Bernard Shaw's play now being produced

in that city. The paper says the author has "presented a number of characters from the wild dementia, ward of his private dramatic asylum."

Rumor has it that Edith Wynne Matheson is to be Mr. Henry Miller's leading lady. Miss Matheson is an English actress, and was the first player in America to undertake the part of Iphigenia in the medieval play of that name.

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Leander Richardson's Letter

Special Correspondence.

NEW YORK, Aug. 29.—Unquestionably one of the very greatest hits ever made with a New York audience was scored personally by William A. Brady on Saturday night at the Fourteenth Street theater, when the manager appeared unexpectedly on the scene of "Girls Will Be Girls" and spoke the hard handed applauders a verbal knockout. Members of the company had just responded for the sixth time to encores so manifestly forced as to greatly irritate the remaining spectators when Mr. Brady stepped to the footlights remarking casually that while applause in general was all right it was quite possible to have too much of a good thing and he did not wish encores that were offensive. His remarks were obviously aimed at the hired claqueurs of a music publishing house owning the publication rights in the song in question and seeking to boost its value by applying it with might and main. Possibly no other manager than Brady would have had the nerve to metaphorically take this unimagined insult by the throat and shake it out of its boots. At any rate, this claque business has been allowed to go along without resistance in New York until many persons have a wholesome dread of first night performances and many others vehemently hiss the claqueurs. The offending music publishers resort to all sort of tricks to boom their wares. In addition to scattering handclappers all over the auditorium with instructions to hammer away at the launching of their particular songs these men have been planting whistling archbishops in the galleries to take up the refrain, the idea being to convince the rest of the public that the melodies in question are quite irresistible. In England, on the other hand, the people at large would resent this sort of thing with an emphasis that couldn't be mistaken. But here it is quite different, and the insulting conduct of the publisher's agents is allowed to pass with an indignant frown or an occasional hiss. Perhaps now that Brady has taken the initiative the practice may be stamped out entirely.

The most amusing incident of the past week in the metropolis has been contributed by Williams & Walker, the "coon comedians" who recently returned from a protracted stay in Great Britain. These two exponents of stage humor, as viewed by the colored race, went away from New York with at least the traces of their nativity, and they have come back with an assumption of English accent that is comically amazing. They have the Piracy drawl and the flegant street swagger with all the exaggeration that mimicry can develop, and it is entirely apparent that they regard themselves as "the real thing." What the effect of this attempt to anglicize themselves will have upon the reception of their stage work remains to be seen. But the value of Williams & Walker's contribution to current humor has been chiefly centered in its naturalness, and when a British form of speech and carriage is substituted something is likely to drop. However, Williams & Walker, who have drawn in audiences to the Grand Opera House, and that fact perhaps is the best answer for all.

"Jack's Little Surprise" has made a mild success at the Princess theater—not a vivid, whirling, explosive success, but merely a mild one. The piece contains a good deal of material that is smart and funny, but it becomes grossly thin from time to time and prone to drag wearily. Some of it, too, is quite beyond reason in the matter of indecency, the rage for the sort of thing having died out since the days of "The Turtle" and similar products. "Jack's Little Surprise," however, possesses the saving grace of an actor whose sense of comedy is thorough and whose husband who although entirely innocent is made by circumstances to seem undoubtedly guilty of an entanglement with a young woman other than his wife. The piece, in fact, is entirely worthy of the highest commendation. In fact, if anything saves the play it will be Byron's impersonation of the chief character.

The week is lively enough in the matter of new attractions. On Monday William Collier came back to the Criterion theater in "The Dictator," and on Tuesday he appeared in "The Dictator" and on Wednesday he appeared in "The Dictator." There is nothing new to be said of the performance, which continues to be excellent in every quarter, and "The Dictator" will undoubtedly draw well until the time for his departure. A great deal of the week brings Edna May in "The School Girl" to Daly's theater, "The County Chairman" to Wallace's, "A Royal Cheat" to the Lyric, and "Mrs. Wainwright" to the Lyric. The Lyric, on the other hand, is expected, chiefly for the reason that it has proved itself exceptionally attractive to other companies where entirely without the presence of Broadway commendation it has

invariably drawn audiences regulated only by the limitations of the theater. It is described as a comedy of types rather than a keen dramatic interest, but it is very evident that the work contains other qualities. Since things are not drawn exclusively for the contemplation of character pictures. Of course, the foregoing should not be taken as an intimation that the great is looked for concerning the three other productions here mentioned, for at least one of them has demonstrated its power here—meaning "The County Chairman," which ran nearly all last season at Wallace's, and now comes back for four or five weeks additional stay. "The School Girl," fresh from London, brings a quite unusual record of popularity in that center and the added value of Edna May's personal and magnetic charm. The scenery of Daly's Theater may extend to the holidays or possibly longer. "A Royal Cheat" is a contribution from Chicago, and will have to be seen to be believed. 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